



ANATOMY OF PRESENCE

Curated by Svenja Frank und Jérôme Sans

September 27, 2026–July 18, 2027

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26.02.2026

From September 27, 2026, the SCHAUWERK Sindelfingen will present monumental sculptures and installations by three internationally renowned Brazilian artists: Vivian Caccuri, Lucia Koch, and Henrique Oliveira. Curated by Svenja Frank and Jérôme Sans, the exhibition showcases current trends in contemporary Brazilian art—while also setting new standards for the presentation of immersive installation art.

For the exhibition ANATOMY OF PRESENCE, large-format works are being newly conceived especially for the SCHAUWERK Sindelfingen, transforming approximately 3,000 square meters of the museum with accessible organic structures, impressive soundscapes, and immersive light installations. The three artists engage in a direct dialogue with the human body to transform the SCHAUWERK into a vibrant landscape of sensual, individual, and collective experiences. In doing so, they continue a tradition of installation art that has developed as an independent form in Brazil since the 1960s, characterized by modernist influences, cultural diversity, and a special immediacy in physical perception. In an increasingly virtual world, the presentation sets a clear counterpoint by inviting visitors to participate in an exhibition parkour to consciously perceive their own physicality and surroundings.

Vivian Caccuri (b. 1986 in São Paulo) is developing an engaging spatial installation consisting of a self-contained energetic cycle of sound, flames, and various materials. Through her work, she questions the extent to which our experiences are culturally influenced or universal, physical resonances. Her sculptural sound installation, *Gatonet*, is inspired by the improvised arrangements of power and data cables in Brazilian cities—chaotic yet functional. Low-frequency rhythms emanating from loudspeakers set candle flames in motion, thus making the work both visually and physically tangible. Two large tapestries hang in the room like porous membranes, capturing the invisible waveforms of the synthesizers as floating gestures.

Lucia Koch (b. 1966 in Porto Alegre) explores spatial perception through the use of light, color, and architectural intervention. For this exhibition, she will transform the fifteen-meter-high former high-bay warehouse into an immersive light and color installation using colored foils and light projections. Koch refers to her ensembles of projectors as “people”: the projected color surfaces appear like moving shadows, forming a continuous color gradient in a choreography developed by the artist and permanently transforming the space. Visitors are greeted at the museum entrance by an atmospheric work reminiscent of sunrise, twilight, and sunset.

Henrique Oliveira (b. 1973 in Ourinhos, São Paulo) is developing a central installation of architectural proportions for the SCHAUWERK that encloses a smaller exhibition space inside. Oliveira explores the interplay between container, content, and material transformation. His characteristic organic constructions are made of recycled plywood, a common building material in Brazil’s favelas. The installation will be created entirely on site. Its swollen, root-like forms seem to almost burst the metallic framework of the former production hall with their dominant physical presence.